

MUSEUM SERVICE



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Cover Picture—

Interest in fish and fishing is not a singular thing, but many things to many people. For instance, to some it is a sport and a challenge; to others it provides relaxation, a time away from the tensions of workaday life; and yet for others it creates a quiet time, a time of serenity where man meets face-to-face the design of nature.

The cover picture of a new habitat group in the Museum's Hall of Natural Science reveals what is down under the surface of the water. This is a sampling of a deep lake in the land of the Finger Lakes—Canandaigua Lake, so named by the Seneca Indians *Gá-nun-da-gwea*, meaning "the chosen place."

The full story of this and other dioramas in the group are described elsewhere in this issue.

EDWARD BAUSCH AND THE GROWTH OF MUSEUMS

Museum growth is a healthy indication of the cultural and educational level of any community. Where museums are abundant and on the increase there one can usually find a reasonably high state of culture and education. Those who work in museums and maintain active contact with their colleagues in sister institutions have been aware that new museums have been multiplying in numbers but up until recently we have had few figures to prove our theory. Now with the appearance of *The Museums Directory of the United States and Canada*, published by the American Association of Museums, in March 1961, we have positive proof that there are many more of these institutions than was ever realized. A generation ago when the *Directory* was first issued new museums were appearing at the rate of one every two weeks. At that time (1932) there were between 1400 and 1500 museums in the United States. Today there are over 3,900 museums with the rate of increase being 160%. Erwin O. Christensen, editor of the new volume writes in a recent article in *Museum News*, "In 1932 there were over 11 museums for every million of population in a total population of the United States and Canada of perhaps 134 million. Today, there are more than 21 museums for every million of population in a total of perhaps 194 million (U.S. and Canada). The rate of growth during the past 28 years was about one museum every four days!"

The late Edward Bausch, (1854-1944), to whose generosity we owe the present building of the Rochester Museum of Arts and Sciences and whose birthday we commemorate each year on September 26, was keenly aware of the growth of museums and the value of that growth. He had faith in their worth as cultural centers and also in their impact upon popular education in science, history and the arts. As early as 1929 in a simple statement issued to bring to public attention this Museum's needs, Mr. Bausch wrote, "I believe thoroughly in the Rochester Museum of Arts and Sciences and in its usefulness in the enjoyment and enlightenment of the people." Ten years later he gave the funds and the land for the structure we occupy today. Our donor would be intensely gratified to know that the building he donated is the keystone of the projected complex of buildings to form the Rochester and Monroe County Science Center.

What Mr. Bausch enriched and strengthened—the Museum—through his munificent gift has become an important force in itself in aiding and stimulating the growth of museums throughout the land. Each year the number of requests for information and advice from newly established organizations has steadily grown. A number of new techniques and processes in museography have been developed here and demonstrated by scientists, technicians and specialists. Most important of all a noteworthy number of directors, curators and other types of museologists have received their training and stimulation at the Rochester Museum of Arts and Sciences. All these factors have aided museum growth everywhere.

—W. STEPHEN THOMAS, *Director*

The Whole Story

Whenever a museum tells a story by means of exhibits, the exhibits represent years of planning and hard work by a great many individuals. Our four new dioramas showing local fishing spots is an example of this.

Several years ago Dr. Edward T. Boardman recommended to Mr. W. Stephen Thomas, director of this museum, that four fish exhibits be constructed. Upon receiving approval of this project from Mr. Thomas and the Municipal Museum Commission, the governing board of the museum, Dr. Boardman and two of our artist-preparators, Mr. David T. Crothers and Mr. Douglas L. Howland worked out tentative plans for scenes which would show typical game fish of four quite different fish habitats in the Rochester area—a trout stream, a small pond, a fair sized river, and a deep lake. Since all of us are fishermen and friends of fishermen we had some ideas about the fish that we wanted to portray in the exhibits, but we needed really expert advice. We got encouragement, information, and a great deal of assistance from the New York State Conservation Department through Mr. Robert Perry and his office, and especially from Dr. Udell B. Stone, district fisheries manager, and his associate, Dr. Robert M. Roecker, conservation biologist, who advised and aided us in securing specimen fish in good condition during the past four years.

Dr. Udell B. Stone has been our mentor so that we could be sure that each detail of our four exhibits is authentic.

Mr. Douglas L. Howland did the background paintings of each exhibit and, under the direction of Mr. David T. Crothers, he made the several very life-like and accurate fish models.

As usual, the showcases were designed and their construction supervised by Mr. Olof Larson, cabinet shop foreman, and were made chiefly by Mr. Carlo Lamendola and Mr. Carl M. Van Niel, cabinet-makers.

The Dahlia Show

Members of the Rochester Dahlia Society will tell you that they are proud of their Society and that everyone participates in its activities and takes the opportunity of showing their flower, the Dahlia, at shows. In fact its membership more than tripled in 1960 through the efforts of its members.

This year the Society will sponsor its 22nd Annual Dahlia Show at the Museum on Saturday, September 16, from 9 a.m. to 6 p.m., and on Sunday, September 17, from 2 p.m. to 5 p.m. There are non-member and novice classes in the show, so that all who are interested may enter their prize blooms. If you have one Dahlia, enter it! If you have one hundred Dahlias, enter them! If you have no Dahlias, come to the Show! This is the invitation of members who are enthusiastic about their favorite flower.

In May, 1960, to stimulate new interest, the Society donated 864 Dahlia roots with the understanding that new growers would display them at the Show in September. Each recipient was given written instructions on what to do in order to produce flowers of show quality. Further, as many gardens as possible were visited by members to give added personal advice and encouragement. There was a tour of members' gardens to which all those who had received the gift of roots were invited. Here again they learned how to grow Dahlias, how to prepare them for a show, and how to arrange them attractively.

Last year 1,500 visitors attended the two-day show. There were 1,000 entries and 46 arrangements. An educational booth roused many persons to join the Society.

The Rochester Dahlia Society is affiliated with the Rochester Museum Hobby Council and meets at the Museum ten times a year. It issues a monthly bulletin giving new ideas and advice from experts on the cultivation of the Dahlia.

Four Fish Dioramas

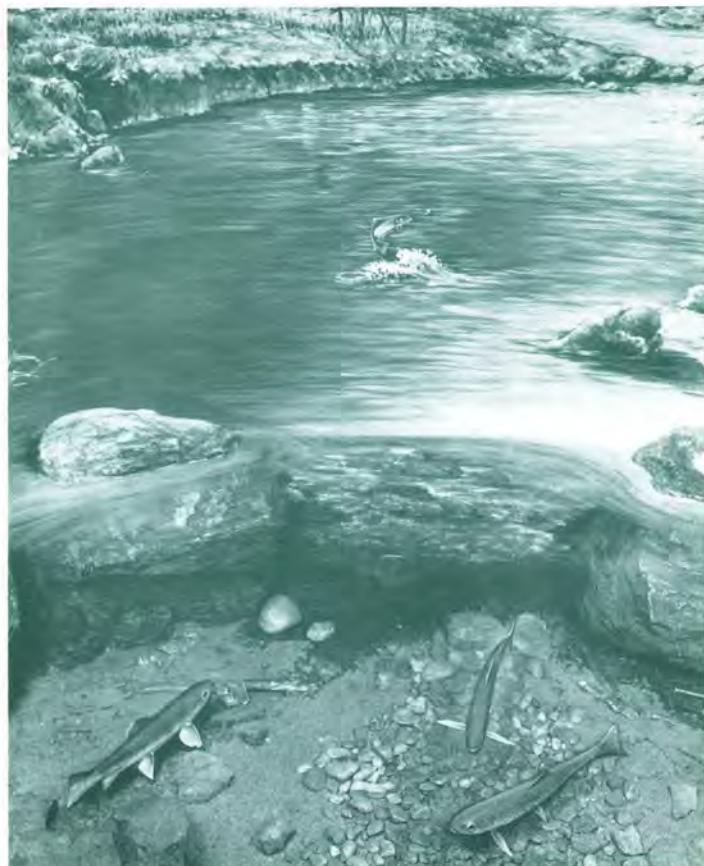
For Fishermen

By Edward T. Boardman, *Assistant Director and Curator of Biology*

WE LIVE in an area containing many streams, rivers, chasm-like Finger Lakes, ponds, ice-block ponds without obvious outlets, of large bays of Lake Ontario and of that big inland freshwater sea, Lake Ontario itself. Most of us are interested in things pertaining to the water, boating, botanizing and especially, fishing.

The Rochester Museum of Arts and Sciences has just opened exhibits which show four types of fish areas, namely:

- 1) A small cold stream, actually a tributary of Oatka Creek (this one alone has been open for some months), and
- 2) A river, using the Genesee River tributary that joins the main river just south of Geneseo, also



BROOK TROUT

Near Limerock
(May)

- 3) A shallow pond of the sort often called a cow pond, depicting Crossman Pond at the end of Fisher's Road, and
- 4) A deep lake. Our exhibit is based upon Canandaigua Lake—from a scuba diver's eye-view.

The stream contains models of Brook Trout. These fish were our original stream trout and are part of the sport fishing tradition of the eastern states. They lay their eggs in gravelly riffles late in the Fall. The eggs hatch some 200 days later, often to be preyed upon by such minnows as dace and shiners, as well as by trout. The trout in turn eat dace and shiners, as well as water insects, and insects that fall into the water from both the land and the air.

The river is shown in section, with the water line just below the middle of the scene, much as a human diver might see it just before he broached the surface. It represents a fork of the Genesee River just south of Geneseo. In our scene are models of Rock Bass, Smallmouth Bass, Walleyes or Pike-Perch, and a Brown Bullhead father and its school of young which are half hidden under a log.

Needless to say, all of these fish are sought by local fishermen.

The pond, representing Crossman Pond at the end of Fishers Road, is a typical shallow pond with a silty bottom. Such a pond warms up a great deal in the summertime. Our exhibit shows a section through the pond. The models in our scene are of Yellow Perch, Largemouth Black Bass, Pumpkinseed Sunfish, Soft-shelled Turtle, and Painted Turtle.

The male Bass and Sunfish make saucer-shaped nests in the silty bottom near shore in June. They drive their mates over these to spawn and then protect the nests until the adhesive eggs have hatched and the young swum away.

The Perch gaily drive through the weeds in March and leave their six-foot or so strings of eggs to shift for themselves, looped among the stems of water plants.



RIVER FISH

Genesee River
(May)



POND FISH

Crossman Pond
(early June)

Such fish and their young are sought by human fishermen and also by the two species of turtles shown here, the Painted Turtle and the Soft-shelled Turtle. In addition these turtles eat almost anything of a plant or vegetable nature, whether alive or dead and help keep such a pond clean.

The Soft-shelled Turtle, like the Snapping Turtle, is made into soup. Canners are said to prefer the Soft-shelled species.

The deep lake exhibit, where the entire scene is under water, represents Canandaigua Lake and some of its fishes.

Alewives are pursued by Lake Trout, which feed upon young and old Alewives. Incidentally, the old-time gill fisherman, noticing the particular scale structure of the Alewives very inelegantly called them Sawbellies. Also shown are Smallmouth Black Bass.

Both the Bass and the Trout are valued as gamefish. Of course the fisherman considers Lake Trout to be the prize catch of our area.

These four fish exhibits were planned by Dr. Edward T. Boardman, assistant director and curator of biology, and Dr. Udell B. Stone, district fisheries manager of the New York State Department of Conservation; scientific advice by Dr. Stone; collecting by Dr. Stone and his associates in the Department of Conservation; direction of the art and technical problems by Mr. David T. Crothers, senior museum exhibits designer; mural backgrounds, foregrounds and fish models by Mr. Douglas L. Howland, artist-preparator; showcases designed and construction directed by Mr. Olof Larson, foreman of the museum cabinet shop, construction by Mr. Carlo Lamendola and Mr. Carl M. Van Niel, cabinetmakers.

Photographs by William G. Frank

The Rochester Soldier Goes to the Civil War

By Gladys Reid Holton, *Curator of History*

THE CURRENT EXHIBIT in the Hall of Culture History shows our participation in the community observance of the hundredth anniversary of the Civil War. The particular angle shown is Rochester's part and how the war affected the citizens of our City and Monroe County.

There is no great emphasis on strategy, battles and locations. However, when this relates to a Rochester hero or regiment, we have included it in the exhibit; as for example, Colonel Patrick O'Rorke and the 140th Regiment's participation in the second day of the battle of Gettysburg at Little Round Top. General G. K. Warren summoned the regiment from the line of march to scale Little Round Top and reinforce Vincent's brigade. The arrival of the 140th regiment at that crucial moment saved Little Round Top, a strategic point in the day's battle. Colonel Patrick O'Rorke, a graduate of West Point and a native Rochesterian, was killed in the attack. Captain Porter A. Farley, Colonel O'Rorke's adjutant and a member of the regiment, wrote of this and other incidents in his diaries and published reminiscences of the Civil War and the 140th Regiment. Other Rochester personalities were General Isaac F. Quimby and General John A. Reynolds. General Isaac Quimby, professor of mathematics and natural philosophy at the University of Rochester, a graduate of West Point and veteran of the Mexican War, assumed command of the 13th Regiment of New York State Volunteers which left Rochester in May of 1861. This was the first Rochester regiment to engage in combat. General John A. Reynolds, former Captain of the Rochester Union Grays, commanded Battery L of the First New York Light Artillery recruited in the fall of 1861 and was popularly known as "Reynolds Battery." He was wounded, taken prisoner and recaptured by the Federal forces. General Ely S. Parker, Grand Sachem of the Iroquois, offered his services as a civil engineer to the Government and received his commission in June of 1863. He became General Grant's military secretary. Dr. Arthur C. Parker, former director of the Rochester Museum of Arts and Sciences, was his grandnephew.

Included in the exhibit will be muster rolls, ordnance stores' records showing where the soldiers signed for clothing and weapons, samples of ammunition, canteens, knapsacks, guns, swords and documents. The songs of the Civil War period will be recalled in the sheet music published at the time. The Museum has in its possession a window from Libby Prison located in Richmond, Virginia, one of the 16 Confederate prisons. Of interest is a book of photographs taken on the battlefields by Mathew B. Brady and Alexander Gardner. The text was written by Francis Trevelyan Miller who was editor of the *Journal of American History*. According to this source, New York State sent the greatest number of men (448,850) to the line of battle. There were 2,841,906 men and boys "sworn into the defence of their country during the Civil War" and the average age of the soldier in the army and navy was 19 years. Over a million were 21 and under.

The uniforms in our collection include two Zouave uniforms as well as traditional blue officers' uniforms. One is the Zouave uniform worn by R. Kingston, Co. E, 140th Regiment, N.Y.S. Volunteers. According to the entry in Captain Farley's diary, the regiment received its new uniforms in January of 1864. A letter to the editor published in the *Rochester Union and Advertiser*, January 14, 1864, read: "It has been rumored for a long time that the 140th were to have Zouave uniforms and yesterday the expectation was realized by the arrival of several wagons loaded with large dry goods boxes. The boxes were opened at once and behold there appeared the prettiest and best uniforms in the army. The men were soon rigged and the 140th today has as fine a looking set of men as can be found. Their new rig makes them wish to go home so their friends may see them. The clothes are different from anything in the army. In the first place the cloth is by far better material than any clothes issued before. The pants are bag style gathered at the waist and knees and a pair of leather and cloth leggings from the knees to the ankles. A short jacket—made so as to represent jacket and vest together—red trimmings on the breast, and bound with the same color. A blue sash around the waist, bound with red. The cap is red, with large blue tassell, and white turban. The shirt is of plain red flannel. Altogether it is a splendid rig. This will hereafter be the 140th N.Y. Zouaves." Captain Farley relates: "Our distinctive Zouave uniform made us well known throughout the army, particularly as we had spent the winter (1864) beside the railroad over which so many men and officers had passed on their way to and from Washington . . ."

John Rogers, a sculptor, depicted many phases of American life. Two Rogers groups which relate to the Civil War are shown in the exhibit—"Taking the Oath and Drawing Rations" and "The Council of War."

Preparatory reading for the Civil War exhibit revealed lesser known items of information. Lincoln's call for volunteers was read in Rochester, April 15, 1861. On April 18 a meeting was held in City Hall and a subscription of over \$40,000 raised in a few days for the benefit of families of volunteers. There were two military camps in the area, one located south of the city at the Rapids on the west bank of the Genesee River above the Genesee Valley Railroad bridge and named Camp Fitz John Porter in honor of the general under whom the 13th Regiment served. The second was Camp Hillhouse located on the County Fair Grounds. According to William F. Peck in his *Semi-Centennial History of the City of Rochester*, the Eighth Cavalry "prior to the surrender at Appomattox in April were on active duty, receiving the flag of truce on the 9th." It took part at the close of the War in the Grand Review in Washington on May 22, previous to being disbanded in July.

Many letters and documents from the museum collection will be of interest to our visitors. Newspapers printed in Vicksburg on wallpaper because of the paper shortage are shown; also a Gettysburg paper reporting on the Battle of Gettysburg. Very interesting, too, are the copies of "The Soldiers Aid" which was published in Rochester the first Wednesday of every month by the Soldiers' Aid Society under the supervision of a Committee of Publication. The members of this Committee were Mrs. J. W. Bissell, Mrs. L. Farrar, Mrs.

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Interpreting the Museum in Paper

By Helen Rutan, *Junior Club Instructor, School Service Division*

COLORED PAPER, a pair of scissors and a jar of paste can keep a six or seven year old extremely busy. He can be more than busy with such tools, however. He can be improving his eye-hand co-ordination, learning color harmony and expressing his own ideas. In a Museum Paper Craft Club, he can also be learning something about people of other places and other times.

American children are not the only ones who work with colored paper. In Japan, the art of Origami (paper-folding) is a whole family pastime, the only rules being that the artist starts with a square of thin paper and does not use scissors to achieve a fluttery bird or a tiny boat. Such a craft is ideally suited to small hands and was one of the projects that a group of six and seven year old children experimented with last winter as a Tuesday after-school activity at the Museum. They found they could fold butterflies, whales and even a drinking cup that made a trip to the drinking fountain more interesting.

A visit to a temporary exhibit on Japanese life led to an awareness of Japanese customs and more ideas for Paper Craft. Soon huge tissue paper carp were sailing out of the Museum, resembling the ones that Japanese fishermen hung outside their homes on festival days in defense of the many war trophies that War Lords hung on their bamboo poles. Wall hangings were made with pastel water colors on ceiling wallpaper to represent an oriental background.

Loan exhibits from the school service division served as the source of information for many countries. A Hawaiian box contained crepe-paper leis, a seed necklace and a grass skirt which was modeled by a girl scout aide—all of which intrigued the children. A pair of German dolls inspired a diorama version of "Hansel and Gretel" (with each child making one part of the scene). Construction paper mice with ears slipped into slots for a three-dimensional effect came from Denmark, pumpkin faces from Ireland, and a Mexican pinata filled with candy to be broken on Parents' Day was another exciting project.

As for people of other times, many ideas came from the second and third floor exhibits. A Sioux Indian village, scaled to toy-size, was set up in the traditional circle, with all doorways in the brown wrapping-paper teepees facing in the same direction. Scranton's Cabin was reproduced in miniature with logs of crepe-paper rolls and mica, provided by a Geology Club member, at the tiny windows. Cardboard furniture set into a shoebox room showed how the cabin might have been furnished. A block puzzle in the Country Store proved to be pictures pasted on wood and was copied in class. The Paper Crafters pasted their cut-out pictures on plywood, marked the lines to be cut with crayon and applied a coat of shellac. The following week, their puzzles were ready to take home, having dried and been cut apart on a jigsaw. It proved to be as much fun to put a friend's puzzle together as one's own.

February holidays gave special reasons to take a peek at history. Stiff paper Civil War caps and crepe-paper ruffles on paper bonnets marked Lincoln's

birthday. A try at cutting five-pointed stars the way Betsy Ross showed George Washington marked his birthday. And an imaginary contest to choose a thirteen star flag resulted in some very unusual red, white and blue designs.

Examination of an old trunk from storage revealed that it was made from a hollowed out log, lined with newspaper and covered with leather. Reproduced in red construction paper, it made an excellent Valentine box—an adaptation to be sure, but it is important to be able to use one's objects.

There were other projects, too; there are endless possibilities. Perhaps another group will make an igloo of snow-white paper blocks or don Sioux headdresses of paper feathers. But, as they cut and color, the children will learn just a little more about the world as it was and as it is.

Continued from page 121

The Rochester Soldier Goes To The Civil War

L. Gardner, Mrs. E. T. Huntington, Mrs. L. C. Smith, Miss J. Selden, Miss R. B. Long, Miss C. Guernsey. The editress was Miss R. B. Long. Headquarters were in the rooms of the Rochester Hospital Relief Association, No. 23 Exchange Place. It was printed on the Steam Press of A. Strong & Co. A small account book on display represents the daily entries of donations, work taken, work returned, articles given at the Aid Rooms. Entries of material given include stationery, stamps, reading material, dressing gowns, slippers, bandages, canes, etc., given to soldiers at St. Mary's Hospital and City Hospital, two hospitals in the area which cared for wounded soldiers.

Many letters sent home are on view and tell of such interesting facts as the following:

Letter from John opposite Fredericksburg, Nov. 18th—"That package was just the thing. I wonder how you came to think of a night cap . . . a person's head gets cold in the night . . . Last Sunday they marched us 16 miles and that with your house, bed, clothes, board and cooking utensils on your back besides gun and 60 rounds of cartridges."

Letter from P. McNaughton, Brandy Station, Dec. 9th—"We have gone into winter quarters . . . My habitation consists of a log shanty, six logs high, shingled with cotton drill. It has a fireplace in front and two bunks in the back for the accommodation of four soldiers."

"The express boxes have come in. It would do you good to be here and see the boys receive the boxes. They are as happy as a little poodle dog over a bone . . . The housewife is just the thing and that big segar I am saving to smoke Christmas."

From Baltimore Feb. 4, 1863. Dear Brother Durkie—"Our living isn't quite as good as we had at home. For breakfast we have boiled beef or pork, potatoes and coffee. For dinner boiled beans and pork. For supper boiled rice and coffee. But we have more rations than we can eat and we sell them and get in the place of them meal for pudding, pepper, mustard, tea and buckwheat for flapjacks."

The World Through a Diorama

By Edward G. Cornwell, Jr., Artist, School Service Division

MANY PEOPLE who visit our Museum are much impressed by the small dioramas—the three-dimensional miniatures—that illustrate interesting phases of history, art and culture. As we pass from case to case, we have the opportunity to see man as he struggled through the pages of time, bringing with him the beginning of things we so enjoy today.

Few people know that the Museum's school service division contains many interesting miniature dioramas covering a wide range of subjects. These circulating dioramas add a great deal of color to the school curriculum and are a valuable aid to education.

How these dioramas are assembled is always a source of interest. Many hours of patient labor go into their preparation, the first step of which is research. Research can be done in a number of places: local libraries are an excellent source, as well as the historical society, art gallery and the museum.

Dioramas can be constructed by teachers and their students in the course of study. Of course they can also be created as a hobby or as a group project, such as boy and girl scout groups.

Materials for dioramas are gathered from a great variety of places: woodlands, fields, cellars, attics, kitchens and home grounds. This gathering of materials can also lead young people to observe nature at closer range. Small twigs and branches from wooded areas become admirable trees and shrubs, and small stones from fields and roadside become boulders. Of course the home grounds may furnish some of these without going so far afield. Many materials are available at the local ten-cent store and art shops.

Backgrounds may be made of cardboard or wood and of the two, cardboard is more practical. For either type of material it is necessary to apply a coat of shellac before painting to prevent the paint from being absorbed by the backing. Oils or poster colors can be used, but oil paints are preferable because it is easier to eradicate mistakes.

To create the illusion of perspective and depth is the next problem. First of all, the background is curved until it forms a semi-circle. Second, some of the figures will be three-dimensional, having been modeled, while others will be painted on the back. To create the effect of depth, it is important to blend the colors of the modeled foreground with the painted background.

The best medium to use to simulate earth is papier-mache which can be prepared at home or purchased. If prepared at home it is necessary to have the following materials on hand: a quantity of newspaper or paper towels, flour and water. The first step is to shred the paper into thin strips, then make a paste of flour and water, soak the shredded paper in water and dip it into the paste mixture. The strips may then be applied to the form or article being worked upon.

The purchased type is finely pulverized and much easier to handle, water being the only thing to add. This liquid mixture may be colored with



A Seneca Indian Village by Edward G. Cornwell, Jr., artist. This is a miniature diorama circulated by the School Service Division.

Photograph by William G. Frank

powdered tempera. This composition is usually applied over wire screening bent to the desired terrain. The screening must be securely fastened to the base before application of the papier-mâché mixture. Small trees and shrubs can be inserted while the "earth" is still wet. Small stones can also be added during this stage.

Figures for the diorama can be modeled from a number of media. Plasticine can be used where durability is not a necessity. This is easily modeled with the fingers and the aid of a toothpick or modeling tool. There are numerous plastic media on the market which can be baked in the average oven. These figures require a supporting armature of wire bent to the desired shape and size. Models made from plastic can be painted with either tempera or oils.

The illustration included in this article is a diorama recently completed for circulation through the school service division. The setting is a Seneca Indian Village, before the coming of the white man. This subject is of particular interest and importance in the study of American history and social studies. In this diorama, the background is painted in oil and the materials in the foreground are commercial papier-mâché. The figures are modeled of Duron, one of the excellent plastic modeling materials on the market, which also has the advantage of never becoming brittle. Thus, it survives jolting in transit.

With these notes and hints, anyone has sufficient information to try this interesting craft. With some patient work and a great deal of ingenuity and imagination, a pleasing diorama can be produced.

Skills of A Self-Taught Man

By John R. Williams, M.D., *Chairman, Board of Commissioners*

"THE MOST UNFORGETTABLE CHARACTER I'VE MET" is one of the features of the *Reader's Digest*. It carries stories of interesting but little-known personalities who do noteworthy things without thought of reward and who prefer obscurity to public acclaim. Such a character was Claude I. Sumeriski who passed away June 4, 1961, at the age of 86. Except for a relatively few, not many of our citizens knew of the talents and achievements of this unusual person. As a small boy he lived in Fairport where he attended the village school, his formal education ending with the 5th grade. It was here that the writer became acquainted with him and formed a friendship which lasted until the end of his life.

"Claude," the name he was known by as a boy, clung to him throughout life; indeed, many of his business contemporaries did not know his surname. He was not a distinguished student. He took no part in the various activities and sports which highlight public school life. However, he possessed such unusual talents and skills that he readily earned the respect of his classmates. Even as a youngster he could create things which would do credit to a mature trained worker. As an illustration, when he was about fifteen he made two violins—one of wood, the other of cowhorn. Another early boyhood hobby was the making of curious clocks from whatever junk material he could obtain. At seventeen he moved to Rochester entering the employ of a well-known jeweler, Stephen Burritt. Without special training or an apprenticeship he began the repair of clocks and watches. So well did he do this work that a sizeable clientele was soon acquired.

In these early years his restless mind called for new fields of endeavor. At the beginning of the century a new science or profession had its birth. Up to that time a person needing glasses for the correction of vision had two courses he could pursue. The first was to consult a trained physician or eye specialist, and the second was for the patient to be his own doctor and select glasses for himself in a drug store or in a "Five and Ten." The fitting of glasses at this early date was looked upon by many as a physical task not related to disease. Thus was born the profession of optometry. Jewelry stores everywhere began setting up this new work. Claude entered it with enthusiasm. The devices for measuring optical defects, however, were costly, beyond the reach of the youthful watch repairer. Undaunted, he set about to make his own apparatus. The first, I well remember, was a large affair known as a Keratometer used in detecting and measuring astigmatism. He also made other equipment. In a short time he had an active optometric practice. His work commanded respect as attested by the fact that after a few years he was elected president of the local society of optometrists. His primary and deep-seated interest however was watch repair. It is said by those who are in position to know that he was unexcelled in this field. For the past 56 years he had charge of the repair and parts supply department of the Morris Rosenbloom Company, wholesale jewelers. With the great numbers and kinds of

watches now in common use, both domestic and foreign, it is an economic impossibility for a working jeweler to keep in stock the vast number of parts which characterize these watches. Even more difficult is the task of fitting them into a damaged timepiece. Claude seemed to know the internal workings of every watch ever made. When a needed part was not obtainable, he would make it and fit it into the erring time piece. His services were widely sought throughout the state, even as far away as New York City.

The foregoing are but a few of the many skills of this self-taught man, and as a close personal friend for more than 60 years I can truly say that he was "the most unforgettable character I've met."

Book Review

A Monograph On Metal Head Dolls. By GLADYS REID HOLTON. (Genesee Valley Doll Collectors Club, Penfield, New York, 1961. Pp. 12, Illus. \$1.00)

The Genesee Valley Doll Collectors Club of Rochester, New York and vicinity, has ventured into the field of literature, with the publication of "A Monograph on Metal Head Dolls." It has been compiled by Mrs. Gladys Reid Holton, curator of history at the Rochester Museum of Arts and Sciences, and an honorary member of the Doll Club, and is based on her own comprehensive collection. However, the author has shown rather unusual restraint in handling her subject, limiting herself to factual material; i.e., to excerpts—properly credited, from dated catalogues, from Patent records and from previously published books on dolls. She has added these together, with many excellent photographs.

This monograph is not only a resumé of the information available on the subject, but it is also a demonstration of "how-to-do" research. It will not only be of interest to doll collectors everywhere, but it will provide a bit of nostalgia for those who still remember the period it covers, 1884-1920.

The Genesee Valley Doll Collectors Club, incidentally, was responsible for the restoration and preservation of one of the most beautiful old wax dolls in the Museum's collection. It supervised and financed the rehabilitation of this doll as a gift to the Museum. The Club is a member of the United Federation of Doll Clubs.

"A Monograph on Metal Head Dolls" has a challenging foreword by Mr. W. Stephen Thomas, director of the Rochester Museum of Arts and Sciences, and may be purchased at the Rochester Museum Association Gift Shop.

—AGNES T. GAY, *Secretary*
Genesee Valley Doll Collectors Club

Exhibition Opening . . .

THE ROCHESTER SOLDIER GOES TO THE CIVIL WAR

Tuesday, September 26, at 8:15 p.m.

Civil War Music by the noted
EASTMAN WIND ENSEMBLE
Conducted by Dr. Frederick Fennell

A tribute to Museum Benefactor
EDWARD BAUSCH on the 107th
anniversary of his birth

Flower Shows . . .

13th ANNUAL HORTICULTURAL SHOW

by the Men's Garden Club of Rochester

Sunday, September 10, 2 p.m. to 5 p.m.

22nd ANNUAL DAHLIA SHOW

by the Rochester Dahlia Society

Saturday, September 16, 9 a.m. to 6 p.m.

Sunday, September 17, 2 p.m. to 5 p.m.

After-School Club Program . . .

Pioneer Crafts, Paper Crafts, Indian Crafts, "Who, Why, When and How,"
Nature Discoverers, Junior Geologists, Drama Workshop, Folk Dancing.

Beginning September 25, 4 p.m. to 5 p.m.,
Monday through Thursday

For information, apply School Service Division
(REGISTRATION Saturday, September 16, 8:45 to 11:45 a.m.)

SPECIAL EXHIBITIONS

2nd Floor — **AROUND THE WORLD IN NEW YORK STATE** — objects, maps; also color posters
shown through the courtesy of the New York State Department of Commerce.

On exhibit September 10 — October 15

AERO SPACE IN COLOR — lithographs by Charles H. Hubbell shown through the
courtesy of Thompson Ramo Wooldridge Inc.

On exhibit September 10 — October 20

Library — **MANUALS OF AN ANCIENT ART** — changing tastes and times reflected in
cook books.

On exhibit September 10 — October

3rd Floor — **THE ROCHESTER SOLDIER GOES TO THE CIVIL WAR** — uniforms, accoutrements,
documents, diaries, photographs and other personalia from the Museum's collection.
Exhibition opens September 26

PLEASE NOTE . . .

Audubon Screen Tour Youth Lecture Series sponsored by the
Rochester Museum Association enclosed.
First lecture October 7, 10:30 a.m.

1961 · SEPTEMBER · CALENDAR

1 Friday Rochester Academy of Science—Astronomy — 8 p.m.

3 Sunday **MUSEUM CLOSED**

4 Monday **LABOR DAY — MUSEUM CLOSED**

5 Tuesday Rochester Rose Society — 8 p.m. Rochester Numismatic Ass'n — 8 p.m.

6 Wednes. Genesee Cat Fanciers Club — 8 p.m. Rochester Aquarium Society — 8 p.m.

7 Thursday Rochester Cage Bird Club — 8 p.m. Rochester Dahlia Society — 8 p.m.

8 Friday Morgan Chapter, N.Y.S.A.A. — 8 p.m.

10 Sunday **13th ANNUAL HORTICULTURAL SHOW — 2 p.m. to 5 p.m.**
Sponsored by the Men's Garden Club of Rochester
FILM PROGRAM — 2:30 and 3:30 p.m. — LAKE MINNEWASKA —
A DREAM COME TRUE

12 Tuesday Rochester Museum Hobby Council — 8 p.m.

13 Wednes. Seneca Zoological Society — 8 p.m.
 Rochester Academy of Science—Ornithology — 8 p.m.

14 Thursday Junior Philatelic Club — 7 to 9 p.m. Rochester Philatelic Ass'n — 8 p.m.
 Rochester Amateur Radio Ass'n — 8 p.m.

15 Friday Rochester Amateur Radio Code Class — 8 p.m.
 Junior Numismatic Club — 7:30 p.m.
 Rochester Academy of Science—Weather—8 p.m.

16 Saturday **22nd ANNUAL DAHLIA SHOW — 9 a.m. - 6 p.m.**
Sponsored by the Rochester Dahlia Society
Registration for AFTER-SCHOOL CLUB PROGRAM, ages 6 to 14 —
8:45 to 11:45 a.m.

17 Sunday **22nd ANNUAL DAHLIA SHOW — 2 p.m. — 5 p.m.**
Sponsored by the Rochester Dahlia Society
FILM PROGRAM — 2:30 and 3:30 p.m. — CANADIAN LANDSCAPE,
GARDEN NOTEBOOK

19 Tuesday Rochester Numismatic Ass'n — 8 p.m. Rochester Button Club — 1 p.m.

20 Wednes. Rochester Print Club — 8 p.m. Monroe County Hooked Rug Guild — 10 a.m.
 Genesee Weavers — 8 p.m.
 Upper N.Y.S. Branch, National Chinchilla Breeders — 8 p.m.

21 Thursday Genesee Valley Gladiolus Society — 8 p.m.
 Genesee Valley Hiking Club — 8 p.m.

22 Friday Rochester Amateur Radio Code Class — 8 p.m.

24 Sunday **FILM PROGRAM — 2:30 and 3:30 p.m. — CUBA, ROCKY MOUNTAIN TROUT**

26 Tuesday **Exhibition Opening "THE ROCHESTER SOLDIER GOES TO THE CIVIL WAR."**
Civil War Music by Eastman Wind Ensemble conducted by Dr. Frederick
Fennell — 8:15 p.m.
 Rochester Antiquarian League — 8 p.m.

28 Thursday Rochester Philatelic Ass'n — 8 p.m. Junior Philatelic Club — 7 to 9 p.m.
 Men's Garden Club — 8 p.m. Genesee Valley Quilt Club — 10:30 a.m.

29 Friday Rochester Amateur Radio Code Class — 8 p.m.

—All bookings subject to change and substitution without notice.

Exhibition Opening . . .

THE ROCHESTER SOLDIER GOES TO THE CIVIL WAR

Tuesday, September 26, 1961, at 8:15 p.m.

**Selections of Civil War Music
EASTMAN WIND ENSEMBLE**

(Original instruments from the Rochester Museum Collection)

**Conducted and explained by
Dr. Frederick Fennell, Eastman School of Music**

**A tribute to Museum Benefactor, Edward Bausch
on the 107th anniversary of his birth**